

ECONOMY

In all the ramifications of barter and exchange, nothing is so dangerous as to look to a cheap source for an economical result.

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The Singer Building is a well-known landmark in lower Manhattan.

The Fulton Trust Company in the Singer Building draws many persons to this landmark because of the courteous and dependable character of its service.

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Overseas Exhibition of American Art

The Whitney Studio

8 West 8th Street
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NOTHING that we can say here about Ovington gifts is one-half as cogent a reason, as the sincerity of the letter of appreciation which follows infallibly in their train.

OVINGTON'S
"The Gift Shop of 5th Ave"
Fifth Avenue at 39th St.

Advertisement.

DANDERINE

Stops Hair Coming Out; Thickens, Beautifies.



\$5 cents buys a bottle of "Danderine" at any drug store. After one application you can not find a particle of dandruff or a falling hair. Besides, every hair grows new life, vigor, brightness, more color and abundance.

\$569 ANNUALLY at age 40 gives you an option for 7 years on a \$50,000 Life Insurance Policy, under any plan you may elect at conversion.

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The BEST we can make—EVERY TIME.

PURIE MACDONALD
Photographer of Men
376 FIFTH AV. COR. 47th St.

GUITRY'S "THE GRAND DUKE" IS NOVEL AND DELIGHTFUL



Miss Lina Abbaranell, Lionel Atwill and Morgan Farley in "The Grand Duke."

David Belasco Produces Another Play by the Author of "Deburau," With Lionel Atwill.

Continuing in the theatre of Sacha Guitry, which brought him such distinguished success in "Deburau," David Belasco last night began the regular season at the Lyceum Theatre with "The Grand Duke." This three act farce is one of the recent successes of the playwright, who now represents to the world the gayety and sophistication of French comedy as none of his contemporaries.

Lionel Atwill's Performance. "The Grand Duke" is a comedy of the French theatre that used to exist in Melba and Halevy, who gave to their fellow man the world over hours of careless delight by transferring certain piquant phases of French life to the stage.

Lionel Atwill acted the young poet with the real enthusiasm of youth and his mask something of the Slavic solidity of expression, the deliberate manner of speech. He made a genuine characterization of the man of the world who more than once threatened to show the Tartar. John L. Shine swagged amusingly as the man of new wealth, but the occasional echo of the Mlle. End road in his speech was fatal to the Gallic illusion.

Morgan Farley acted the young poet with the real enthusiasm of youth and his mask something of the Slavic solidity of expression, the deliberate manner of speech. He made a genuine characterization of the man of the world who more than once threatened to show the Tartar.

Think of him banished to Paris and there seeking to earn a living temporarily as an instructor in English, and the opera singer, the mother of his acknowledged son, is in the same house. He is in reality a poet, although he is posing as a teacher of athletics, of which he is quite ignorant.

Threads of Old Friendship. Thus the duke meets his son and thus he picks up the old threads of friendship with the music teacher. He must settle the happiness of them all. To one who has known some of its fruits without self the ceremony seems the appropriate means of settling his informal family. He cannot fall again in love with the singing teacher, lovely as she may have been. It is impossible for him to acknowledge his son. But he can see them both happily married.

This slightly anecdotal is told by the playwright with an agreeable worldliness which keeps it constantly entertaining. There is no suspicion of seriousness from the first word to the last. The duke firms as of old with his sweetheart but has no thought of taking up the old love. The boy and girl too in the man of spring lovers. The quartet ends.

in matrimony—yet none of them allows himself to take it seriously even at that point. Such is the gayety of Sacha Guitry in his frivolous moods—and such is moreover the true spirit of French comedy at its best.

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Miss Hayes Has Play of Youth Worthy of Her

'Golden Days' Comedy With Cinderella Plot, Textured With Refreshing Dialogue.

At last Miss Helen Hayes appears in a play that probably will run long enough to reward her talents with a full measure of public appreciation. "Golden Days," which opened last night at the Gaiety Theatre, is "Sally" minus a musical score—a Cinderella plot so deftly textured with refreshing dialogue and clever turns as to conceal its frailty and expose nothing but sweetness and charm.

The play is a four act "comedy of youth." Miss Hayes is surrounded principally by a company of very young men and girls, but the juveniles, thankfully, are not "scandal hoppers." Anybody fearing to run into another "flapper" play may go in safely to this one. The action is laid in 1917 and 1919, not so long ago, but the wickedest thing the strappings do is smoke cigarettes, and the girls haven't even particularly short skirts, much less do they smoke or drink.

"Golden Days" refers to the tender, bright years when love in the 'teens is born, blighted and born anew for another. Donald Gallaher is the lucky fellow around whom Miss Hayes's emotions finally centre, after he had stifled his own love at first sight in aiding her to bring a former sweetheart, played by Robert Plisk, to a realization of what he was missing up.

But by the time this fully dawns on him Mary Anne Simmonds (Miss Hayes)

realizes she would rather have Dick, and delicately guides him to his later choice, very well played indeed by Miss Selena Royle.

Every member of the cast of twenty was adequate to his or her part. Special mention, however, goes to Mrs. Minnie Gale Haynes, who as the fairy godmother in the guise of a rich aunt of the little courtesan, brought back memories to the first nighters; to Miss Jo Wallace, Miss Jean May, Miss Blanche Chapman, Miss Florence Earle and Russell Medcraft.

VECSEY, VIOLINIST, ADVANCES.

Returns After Fifteen Years a Mature Artist.

Ference Vecsey, violinist, made his re-appearance before a New York audience in a concert at Carnegie Hall yesterday afternoon. He had not been heard here since 1905, when he was a juvenile prodigy. At that time he played like a well trained parrot. He had much skill, but by no means impossible technique, and a way tone which gave no promise for his future.

Mr. Vecsey returns a mature artist who has real and valuable merits. He played yesterday the tireless trail of his violin, the inexhaustible Bach, Chaconne, a Vieuxtemps concerto (possibly the same one he played at his first concert in 1905) and some short pieces of his own. It is reported that Mr. Vecsey has had a great success as a composer for the violin. There is room for suspicion that it is his own violin, since this seemed to be the first time that any of these pieces had figured on a local programme.

Mr. Vecsey's tone is now beautiful. It is neither big nor full blooded, but it is transparent, light, sweet and smooth. His finger work is excellent and his bow, while sometimes a trifle stiff, is capable of a considerable range of nuance. The player's style is reposeful and finished. If it lacks anything it is fire and emotional quality. But since the world is now largely populated by violinists it may be well to have a few who do not ride in the company of the tempo, but recline in dignified contemplation under the groves of the peaceful valleys.

AMUSEMENTS.

NEW YORK'S LEADING THEATRES AND SUCCESSSES

EMPIRE 44th St. Eves. 8:30. To-day Matinee. 2:30. OTIS SKINNER in "BLOOD and SAND" LYCEUM 45th St. Eves. 8:30. To-day Matinee. 2:30. DAVID BELASCO presents "THE GOLDEN DAYS" with LIONEL ATWILL and MORGAN FARLEY. First Matinee To-day, 2:15.

GOOD MORNING DEARIE GLOBE 44th St. Eves. 8:30. To-day Matinee. 2:30. KNICKERBOCKER 44th St. Eves. 8:30. To-day Matinee. 2:30. BELASCO 44th St. Eves. 8:30. To-day Matinee. 2:30. "THE WHITE-HEADED BOY" with THE TRINITY PLAYERS. MONDAY NOV. 7th Seats 75c.

BILLIE BURKE in BOOTH TARKINGTON'S "THE INTIMATE STRANGERS" CORT 44th St. Eves. 8:30. To-day Matinee. 2:30. BELMONT 44th St. Eves. 8:30. To-day Matinee. 2:30. MUSIC BOX 44th St. Eves. 8:30. To-day Matinee. 2:30. HARRIS 44th St. Eves. 8:30. To-day Matinee. 2:30.

THE O'BRIEN GIRL LIBERTY 44th St. Eves. 8:30. To-day Matinee. 2:30. "THE HERO" with RICHARD BENNETT. IRVING'S "MUSIC BOX REVUE" BERLIN'S 44th St. Eves. 8:30. To-day Matinee. 2:30. "A PLAY YOU MUST SEE." with JANET BEECHER. Seats Now at Both Theatres.

THE GREAT WAY PARK THEATRE 44th St. Eves. 8:30. To-day Matinee. 2:30. "THE STORY OF A STRANGE WOMAN" AROMATIC PLAY IN 4 ACTS. FRAZER 44th St. Eves. 8:30. To-day Matinee. 2:30. KLAU 44th St. Eves. 8:30. To-day Matinee. 2:30. MARIE DORVILLE OF THE FIELD. Seats 50c to \$5.00. Pop. \$1.50 Mat. Wed.

THE PERFECT FOOL ED WYNN 44th St. Eves. 8:30. To-day Matinee. 2:30. "A PLAY YOU MUST SEE." with JANET BEECHER. Seats Now at Both Theatres.

THE SIX FIFTY GEO. COHAN 44th St. Eves. 8:30. To-day Matinee. 2:30. "A PLAY YOU MUST SEE." with JANET BEECHER. Seats Now at Both Theatres.

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AMERICA'S FOREMOST THEATRES & HITS. DIRECTION OF LEE & J. J. SHUBERT.

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